

Handel Messiah

December 2–4, 2011 · Symphony Hall

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Welcome to Handel Messiah

Welcome to the 158th annual performance of Handel's *Messiah*. It is impossible to look at Handel and Haydn Society's rich history without considering this masterpiece. H&H first performed selections from the work at its inaugural



concert on December 25, 1815, and gave the first complete performance in the U.S. in 1818. H&H began programming the work annually in 1854, and it has since become synonymous with the holidays in Boston. In December 2014, when H&H's Bicentennial celebrations begin, we will celebrate 400 total performances of *Messiah*. I hope you will all be here at Symphony Hall with me to participate in this landmark occasion in Boston, American, and musical history.

While it is important to honor our past, we also must invest in our future. H&H's Educational Outreach Program provides vocal training as well as music theory and musicianship instruction for students in grades 3 through 12, visits to over 50 schools annually, and the opportunity for high school choirs to perform jointly under Associate Conductor John Finney, accompanied by members of our Period Instrument

Orchestra and Chorus. I hope you had the chance to hear our students caroling in the hall before the concert; they are the next generation of Handel and Haydn musicians and audience members.

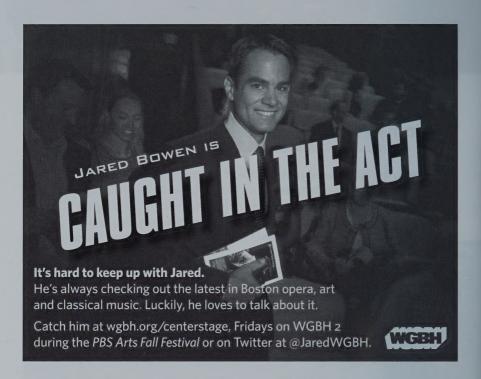
You are the life of H&H—your loyalty has made nearly 200 years of music at H&H possible and continues to bring music to future generations. Please consider making a gift now to help support our artistic and educational initiatives. An anonymous donor has pledged a generous \$10,000 gift if we raise \$100,000 by December 31, 2011. Your contribution to this challenge will help make this the most remarkable December in our Annual Fund history.

I encourage you to attend our education program performances and to come back and hear our musicians often; your participation helps strengthen H&H as the Bicentennial celebrations approach.

Happy holidays,

willan glegten

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About the Handel and Haydn Society

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Its Period Instrument Orchestra and Chorus are internationally recognized in the field of Historically Informed Performance, using the instruments and techniques of the composer's time. Under Artistic Director Harry Christophers' leadership, H&H's mission is to perform Baroque and Classical music at the highest levels of artistic excellence and to share that music with as large and diverse an audience as possible.

H&H has an esteemed tradition of innovation and excellence that began in the 19th century with the US premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's Requiem, and Bach's *St. Matthew Passion*. Today, H&H is widely known through its concert series at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge, tours, local and national broadcasts, and recordings. H&H's first recording with Harry Christophers, Mozart Mass in C Minor, was issued in September 2010 on the CORO label, followed by Mozart Requiem in September 2011.

As a major performing organization, educator, resource center, and community partner, H&H strives to entertain and inspire audiences, provide unique educational experiences for students at all levels, and reach all citizens through broad community outreach. Established in 1985, H&H's Karen S. and George D. Levy Educational Outreach Program reaches 10,000 students each year, many in underserved communities. H&H also maintains partnerships with area cultural and higher education institutions, including Boston Public Library; the Museum of Fine Arts, Boston; Massachusetts Institute of Technology; New England Conservatory; and Harvard University.

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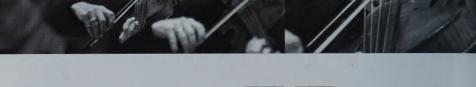


Artistic Director Harry Christophers

Harry Christophers enters his third season as Artistic Director of the Handel and Haydn Society with the 2011–2012 Season. Appointed in 2008, he began his tenure with the 2009–2010 Season and has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and H&H have since embarked on an ambitious artistic journey that began with the 2010–2011 Season with a showcase of works premiered in the United States by the Handel and Haydn Society over the last 195 years, and the release of the first of a series of recordings on CORO leading to the 2015 Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th-century music. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. He has recorded close to 100 titles for which he has won numerous awards, including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009 he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields and the Orquestra de la Comunidad de Madrid. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. Most recently, he was elected an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama.



Program

Handel Haydn HARRY CHRISTOPHERS Artistic Director

Friday, December 2, 2011 at 7.30pm Saturday, December 3, 2011 at 3pm Sunday, December 4, 2011 at 3pm Symphony Hall

Harry Christophers, conductor

Sarah Coburn, soprano Lawrence Zazzo, countertenor Tom Randle, tenor Tyler Duncan, baritone

Handel and Haydn Society Period Instrument Orchestra and Chorus

Messiah

George Frideric Handel (1685–1759)

Part the First

INTERMISSION

Part the Second

BRIEF PAUSE

Part the Third

The concert runs for approximately two hours and 45 minutes, including intermission.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

We ask for your help in maintaining a quiet concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.



RELATED EVENT

Holiday Caroling with the Vocal Apprenticeship Program

Friday, December $2\cdot$ Young Women's Chorus Saturday, December $3\cdot$ Young Men's Chorus Sunday, December $4\cdot$ Youth Chorus Symphony Hall

Prior to each performance of *Messiah*, students from the Society's Educational Outreach Program will carol throughout Symphony Hall.

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A Note from the Artistic Director

Handel's *Messiah* has survived the test of time and in particular those countless years when baroque conventions were ignored and replaced with gross romanticisms. Quite frankly, it took a long time for scholarship to take note and restore those conventions. Thankfully, over the past few decades, scholars and musicians have been hard at work and there has been a much needed reassessment of performance practice, and *Messiah*, ever a flagship for worthy causes, has been at the forefront.

Messiah offers rewards whenever and wherever I perform the piece. Shortly before his death, somebody asked Sir Charles Mackerras why he always used a score for those works he had conducted countless times. "Because I always find something new," he replied. Handel's genius comes from his ability to create music that always sounds fresh, no matter how well you think you know it. In Messiah, he began with the advantage of a libretto chosen from the Bible and brilliantly arranged by Charles Jennens. In the early days of period performances, the work was often presented as a collection of separate movements, each infused with 'style' and maximum interest, not treated as a complete work of art. There was a sense that the whole didn't matter, that it was less than the sum of its parts. I realised that this was the wrong equation. Messiah, for me, is one continuous drama. That's what draws me back to it and holds my interest.

Of course, each performance must be unique and one reason for that rests with the soloists. As a conductor, one cannot and should not be dictatorial about tempi—one speed will work for one soloist but not another—or indeed interpretation. I am really excited about this year's choice of soloists, not only are they all from North America but I have only worked with the remarkable Tom Randle before. I am looking forward immensely to the individual insights that Sarah Coburn, Lawrence Zazzo, and Tyler Duncan will bring to *Messiah*. We will talk through ideas and then it is up to me to mould it into an experience.

Conducting *Messiah* is a work-out, a physical and mental challenge. But every time I reach the final 'Amen' and hear the high soprano A, I feel a shiver down my spine. Handel builds the ebb and flow of time into the piece; he balances dramatic outbursts with periods of calm contemplation and connects with a spirituality that goes much deeper even than the libretto's scriptural words.

-Harry Christophers



Program Notes: The Subject is Messiah

THE GENESIS OF MESSIAH

In a letter to a friend dated July 10, 1741, Charles Jennens, who had supplied Handel with the texts for other oratorios, explains that he sent this collection of scripture passages to Handel in the hope that the composer would set it. Jennens' assembled text, from the Old and New Testaments, is not dramatic; rather the text refers to the prophesy and birth of Christ (part 1), his death and resurrection (part 2), and the redemption and response of the believer (part 3).

Although Italy was the birthplace of the oratorio, *Messiah* and other Handel oratorios ensured the genre's place in the history of music. The term *oratorio* originally referred to the building in Rome in which the faithful observed spiritual devotions. Handel composed his first oratorio, *La Resurrezione*, while in Rome in 1708. In England, Handel returned to oratorio composition in the 1730s and 1740s; this time, however, he did not write in the Italian style, but fused the dramatic writing he had perfected in his operas with the English tradition of choral anthems.

In London in the early 1740s, Handel's popularity as an opera composer was waning. It was during this time that two fortuitous events occurred: Jennens sent Handel the word book for *Messiah*

and William Cavendish, the Duke of Devonshire and Lord Lieutenant of Ireland, invited Handel to Dublin to participate in a season of oratorio concerts to benefit local charities. Handel seized the opportunity to present his works and set Jennens' text in just 24 days. Dublin was a major cultural center at this time and received Handel with open arms. Anticipation for Handel's new oratorio ran so high that an announcement in the Dublin Journal requested that ladies "would be pleased to come without hoops [in their skirts] ... making room for more company."

Handel returned to London and, in 1743, gave that city's premiere of *A Sacred Oratorio*; he refrained from titling the work *Messiah* due to objections among certain London clergymen. This and other early performances were not as successful as those in Ireland; however, beginning with the 1750 performance to benefit the Foundling Hospital, *Messiah* became an annual event in London. Soon its fame spread throughout the Old and New Worlds.

The enduring appeal of *Messiah* lies in the sum of its parts; each solo or chorus is beautiful on its own, but together the numbers create a whole that speaks to each individual. Although Jennens expressed disappointment with Handel's setting of his Scripture



HALLELUJAH: TO STAND OR NOT TO STAND?

The story goes that at one of the first performances of *Messiah* in London in 1743, King George II was so moved by the "Hallelujah" chorus that he sprung to his feet. In deference to their sovereign, the crowd was obliged to rise along with the king, and all remained standing through the end of the chorus. This sparked a tradition of standing for the "Hallelujah" chorus.

It is a tradition that has survived centuries. Franz Joseph Haydn is said to have participated during a visit to London. Throughout the world, audiences will regularly take to their feet at the opening bars of the "Hallelujah" chorus.

As it often goes with traditions, however, the true story remains unclear. There is not much evidence that anything like that actually happened in 1743. The first mention of the tradition came in 1780, nearly 40 years after the tradition was said to have started. There are a great deal of first-hand accounts of *Messiah* performances from Handel's lifetime, but none refers to the audience rising en masse for the "Hallelujah" chorus. In recent decades, a number of conductors (including Robert Shaw and Christopher Hogwood) have argued against the tradition, suggesting it is a distraction from Handel's powerful opening to the chorus.

Both practices remain very common among Boston's music lovers. We invite you to make your own choice on how to honor Handel's outstanding musical legacy.

AN UNCERTAIN START FOR MESSIAH

Messiah achieved the status of cultural icon during Handel's lifetime and its impact has not diminished since the composer's death. With a history so rich and far-reaching, it is hard to imagine that the oratorio caused a scandal in London, and even in Dublin there were unseen obstacles to the first performance. In January 1742, the deans of St. Patrick's Church and Christ Church, Dublin, were asked to allow their choir members to participate in what would be the premiere performance of Messiah. Christ Church agreed and at first it seemed that St. Patrick's Church concurred. However, the dean of St. Patrick's Church, Jonathan Swift, then revoked permission, claiming never to have granted it in the first place. This turn of events was potentially disastrous because both churches had to agree in order for the performance to proceed. Eventually Swift did agree and the work was premiered in Dublin at the Music Hall on Fishamble Street on April 13, 1742.

In London, objections to the use of Biblical text in a concert setting were voiced in the press on the same day the work ("A New Sacred Oratorio") was advertised. In an anonymous letter to the Universal Spectator, objections were raised concerning the use of Biblical texts in a theater work and the propriety of theater performers, whose morals were assumed to be questionable, singing these sacred texts: "I ask if the Playhouse is a fit Temple to perform it [a sacred oratorio] in, or a Company of Players fit Ministers of God's Word" After the first London performance on March 23, 1743, supporters of Handel and his sacred oratorio appeared in the press as well. By the first performance to benefit the Foundling Hospital on May 1, 1750, objections to Handel's sacred oratorio had subsided and been replaced with descriptions similar to that written by Miss Catherine Talbot in 1756: "The only public place I have been to this winter was ... to hear the Messiah, nor can there be a nobler entertainment."

collection, posterity has determined that Handel did indeed fulfill Jennens' wish that the composer "lay his whole Genius and Skill upon it, ... as the Subject excels every other Subject. The Subject is Messiah."

CHANGING THE SHAPE OF THE ORATORIO

For the 1742 premiere of Messiah in Dublin, it is estimated that Handel had a combined ensemble of approximately 50 performers, with almost the same number of vocalists as instrumentalists. Experienced singers from the better church choirs made up the chorus; two different soloists shared the roles for each voice part. While the chorus had no female singers, the soprano and alto solo parts were sung by women. For this performance, Handel rewrote three soprano arias for alto solo. Handel may have reworked the solo numbers for Mrs. Susanna Cibber, a well-known actress and alto. One story relates that Mrs. Cibber's performance of "He was despised" was so moving that one person in the audience shouted "For this thy sins be forgiven!"

For the London performances, Handel had a few more singers available to him; he continued to divide the solo numbers between two soloists, who would have sung the choruses as well. After Handel's death, Messiah performances generally



FROM THE ARCHIVES:
Photo of the Handel and Haydn Society Chorus, circa 1903, preparing for a rehearsal of H&H's 50th annual performances of Handel's *Messiah*.

had similar performing forces. In 1771, at one of the regular performances to benefit the Foundling Hospital, the professional chorus of 30 was augmented by 26 volunteer singers. This is the first known performance of *Messiah* with a volunteer chorus and the first time the chorus was significantly larger than the orchestra.

The trend of larger choruses, and eventually a larger orchestra to match it, reached new heights with a Westminster Abbey performance of *Messiah* in 1784. The organizers of this Handel tribute, a five-day festival, wanted to mount performances "on such a scale of magnificence, as

could not be equaled in any part of the world." They achieved this goal by assembling some 250 singers plus 250 instrumentalists. The accuracy of playing impressed music chronicler Charles Burney, who wrote: "When all the wheels of that huge machine, the Orchestra, were in motion, the effect resembled a clock-work in everything, but want of feeling and expression."

In 1857, the Sacred Harmonic Society of London mounted a festival performance of *Messiah*, *Judas Maccabaeus*, and *Israel in Egypt* with 2,000 voices and 500 instrumentalists in the Crystal Palace. Two years later a similar festival was held in the same venue; there were

2,765 singers and 460 instrumentalists. The triennial Handel Festival reached new heights in performing forces in 1883 with 4,000 singers and 500 instrumentalists. Compared to these massive numbers, the early 20thcentury performances of Messiah seem somewhat small. In 1902, Ebenezer Prout conducted his own arrangement of Messiah using an orchestra of 65 and a chorus of 300. Sir Thomas Beecham continued this trend by performing Prout's edition of the oratorio annually in London and throughout England. These performances, however, are still substantially larger than those conducted by Handel. The growing number of performers, now largely volunteer or amateur, is an indication not only of the appropriation of Messiah as a symbol of English

nationalism, but also the oratorio's wide-spread appeal on multiple levels. Perhaps one of the best examples of this is the popularity of the *Messiah* "sing-in" begun in the 1960s.

In the 20th century, there was a renewed interest in reconstructing performances using Handel's original performing forces. Today's performance reflects the historical awareness of using smaller ensembles and period instruments blended with the devotion and passion that has characterized this oratorio from its inception.

Program notes prepared by Teresa M. Neff, PhD 2011–2012 Historically Informed Performance Fellow





Bicentennial Beat: A Boston Tradition

"We have no language to do justice to the feelings experienced in attending the inimitable execution of a most judicious selection of pieces from the fathers of sacred song. ... Some of the solos were sublime and animating." This is part of the description of the first Handel and Haydn Society performance of excerpts from Haydn's The Creation and Handel's Messiah on Christmas Day 1815. The performance took place at 6pm at Stone (now King's) Chapel. The church was full; there were an estimated 1,000 people in the audience, and 113 performers: 100 singers (90 men and 10 women), 12 instrumentalists, and an organist.

Despite numerous complimentary tickets, the performance was financially successful. The performance was also a musical success. One performer wrote: "Such was the excitement of the hearers and the enthusiasm of the performers that there is nothing to be compared with it at the present day."

A second concert was scheduled for January 18, 1816 and the Handel and Haydn Society gave the first complete performance of the oratorio in the United States on December 25, 1818. The Society has been performing the work annually since 1854, and gave the first televised performance of the complete work in December 1963.



FROM THE ARCHIVES:

The cover of the program book for *Messiah* on New Year's Day, 1862.



Artist Profiles

Sarah Coburn soprano

Sarah Coburn returns to the Handel and Haydn Society after performing Euridice in Haydn's *L'anima del filosofo* (*Orfeo*) in 2009. Coburn's engagements for 2011–2012 include Rosina in *Il barbiere di Siviglia* with both Tulsa



Opera and Boston Lyric Opera; the title role in Lucia di Lammermoor with Washington National Opera; an opera gala appearance with the Russian National Orchestra in Moscow: and an evening of opera highlights with Oklahoma City Philharmonic. Recent memorable appearances include

Amina in *La sonnambula* with Wiener Staatsoper; Gilda in *Rigoletto* with Los Angeles Opera, Welsh National Opera, Cincinnati Opera, Opéra de Montréal, and Portland Opera; Rosina in *Il barbiere di Siviglia* with Seattle Opera; Handel's "L'allegro, il pensoroso, ed il moderato" and Rosina in *Il barbiere di Siviglia*, both with Los Angeles Opera; in solo recital at the National Museum of Women

in the Arts: in recital with Lawrence Brownlee for the Vocal Arts Society of Washington, DC; the title role in Linda di Chamounix at the Caramoor Festival: Elvira in I puritani with Washington Concert Opera; Euridice in Haydn's L'anima del filosofo with the Handel and Haydn Society, conducted by Sir Roger Norrington; Adele in Die Fledermaus with Seattle Opera; Princess Yue-Yang in Tan Dun's The First Emperor with The Metropolitan Opera; the title role in Donizetti's Lucia di Lammermoor with Glimmerglass Opera and Cincinnati Opera; and Giulietta in I Capuleti e i Montecchi with Glimmerglass Opera. On the concert stage, Coburn has sung Bach's Mass in B Minor and Mozart's Mass in C Minor with the Seattle Symphony; Carmina Burana with the New Jersey Symphony (released on CD); Messiah with both the Philadelphia Orchestra and the Seattle Symphony; and in concert with Bryn Terfel on Florida Grand Opera's Superstar Series.

Lawrence Zazzo countertenor

Laurence Zazzo makes his Handel and Haydn Society debut with *Messiah*. A graduate of English and Music from Yale and King's College, Cambridge, Zazzo made his operatic debut as Oberon in A Midsummer Night's Dream while completing his studies at the Royal College of Music in London.

He has since appeared at many of the world's leading opera houses, including The Metropolitan Opera (*Giulio Cesare*), Staatsoper unter den Linden



(L'incoronazione di Poppea, Rinaldo, Griselda), Oper Frankfurt (Agrippina), the Royal Opera House (where he created the role of Trinculo in Thomas Ades' The Tempest), Opéra National de Paris (Liebermann's Medea), Bayerische Staatsoper (La Calisto. L'incoronazione di Poppea),

and La Monnaie (*Agrippina*, *Giulio Cesare*, *La Calisto*, *Eliogabalo*); and has collaborated with some of the world's most distinguished conductors, including René Jacobs, William Christie, Nikolaus Harnoncourt, Emanuelle Haim, Christophe Rousset, Ivor Bolton, and Trevor Pinnock.

Last season's highlights included David Alden's new production of *Radamisto* for English National Opera, Laurent Pelly's new production of *Giulio Cesare* for Opéra National de Paris, and David Bösch's new production of *Mitridate, re di Ponto* for Bayerische Staatsoper. In addition, he appeared in the Canadian Opera Company's revival of Robert Carsen's critically acclaimed *Orfeo ed Euridice*, and made his recital debut

at Wigmore Hall with a program of American song.

Highlights for the current season include Didymus (*Theodora*) under Hervé Niquet at La Monnaie, Théâtre des Champs Elysées, and Theater an der Wien; the title role in *Alessandro* in a new production for Karlsruhe Handelfestspiele; Ottone (*Agrippina*) under Eduardo Lopez Banzo at the Beaune Festival International d'Opera Baroque; and his company debut with Opera di Roma as Oberon (*A Midsummer Night's Dream*) in a new production by Paul Curran, conducted by James Conlon.

Tom Randle tenor

Tom Randle returns to perform Messiah

with the Handel and Haydn Society after performing the work with the group in 2009. Well-known for his vivid and committed stage portrayals and a unique ability to embrace a wide variety of repertoire, Randle is one of the most versatile artists of his generation. Opera appearances include The Rake's



Progress (Tom Rakewell) for the Théâtre des Champs-Elysees, Netherlands Opera, and Bordeaux; WNO's Béatrice et Benedict (Benedict); the title role in Idomeneo for Scottish Opera and La Monnaie Brussels; Tippett's King Priam (Achilles) for ENO and the Reisopera; The Fairy Queen in Aix-en-Provence; Rheingold and Orfeo at ENO; Katya Kabanova and Khovanshchina at WNO; Tamerlano at Scottish Opera; Messiaen's St. François d'Asisse in Amsterdam and Madrid; Wozzeck at La Monnaie; and Monteverdi's Orfeo for the Handel and Haydn Society.

More recent appearances include Jenůfa at Opera New Zealand (Laca) and ENO (Steva); the title role in Orlando Paladino with René Jacobs at the Staatsoper Berlin and the Innsbruck Festival; Idomeneo and Mahler's Das Lied von der Erde in Brussels; Die Soldaten (Desportes) at De Nederlandse Opera Amsterdam; and the title role in The Return of Ulysses for ENO.

Forthcoming opera engagements include the world premiere of Waiting for Miss Monroe (Joe di Maggio) at DNO Amsterdam, Lulu (Maler) in Brussels, and Steva for Opera de Lille. Tom Randle made his Royal Opera House début as Essex in Phyllida Lloyd's highly acclaimed production of Gloriana, which was later released as a feature film for BBC Television. Other appearances include Johnny Inkslinger/Paul Bunyan, and the Fool/Gawain.

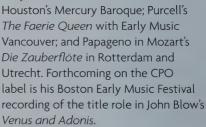
Recordings include Handel's Samson with Harry Christophers (Collins Classics); Vaughan Williams' A Cotswold Romance with the London Symphony Orchestra and Hickox (Chandos); Molqui

in the groundbreaking film version of John Adams' *The Death of Klinghoffer* for Channel 4, released on DVD; and as Monostatos in Kenneth Branagh's *The Magic Flute*.

Tyler Duncan baritone

Tyler Duncan makes his Handel and Haydn Society debut with *Messiah*. British Columbia-born and New York-based baritone Duncan enjoys

international renown for bringing consummate musicianship, vocal beauty, and interpretive insight to recital, concert, and—increasingly operatic literature. He has sung Demetrius in Britten's A Midsummer Night's Dream at the Princeton Festival: roles in Lully's Armide with



An excellent oratorio singer performing a remarkable range of repertoire, Mr. Duncan's concerts include Haydn's Die Schöpfung with the Québec and Winnipeg Symphonies; Haydn's Die Jahreszeiten with the Calgary Philharmonic; Beethoven's Ninth Symphony in Germany with the Philharmonie der Nationen under Justus Frantz: Handel's Messiah with the Toronto Symphony, Philharmonia Baroque, and Portland Baroque; Handel's La Resurrezione at Germany's Halle Handel Festival and the Vancouver Early Music Festival: Bach's St. Matthew Passion with the Montreal Symphony and Kent Nagano; Bach's Weihnachtsoratorium with Tafelmusik; and Vaughan Williams' Five Mystical Songs in Vancouver (Berkshire Choral Festival) and at Carnegie Hall with Kent Tritle and the Oratorio Society of New York. He has sung the title role of Mendelssohn's Elijah in Munich; Elgar's The Dream of Gerontius at Canada's

Elora Festival; and made an extensive North American tour of Monteverdi's 1610 Vespers with Tragicomedia and Concerto Palatino.

Frequently accompanied by pianist Erika Switzer, he has given acclaimed recitals in New York, Boston, Paris, and Montreal, as well as throughout Canada, Germany, Sweden, France, and South Africa. He holds music degrees from the University of British Columbia and Germany's Hochschule für Musik (Augsburg) and Hochschule für Musik und Theater (Munich). He is a founding member on the faculty of the Vancouver International Song Institute.





Handel and Haydn Society Orchestra

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 Cynthia Freivogel
 Guiomar Turgeon
 Fiona Hughes
 Krista Buckland Reisner
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+ Linda Quan
Dr. Lee Bradley III Chair
Lena Wong
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Etsuko Ishizuka
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Marka Young

VIOLA

+ David Miller
Chair funded in memory of
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CELLO

+ Guy Fishman

Candace & William

Achtmeyer Chair

Sarah Freiberg

Colleen McGary-Smith

BASS

Anne Trout

Amelia Peabody Chair

OBOE

+ Marc Schachman Chair funded in part by Dr. Michael Fisher Sandler Jeanine Krause

BASSOON

Andrew Schwartz

TRUMPET

Jesse Levine Paul Perfetti

TIMPANI

John Grimes

Barbara Lee Chair

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- * concertmaster
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The harpsichord used in these performances was made possible by a generous gift from William F. Achtmeyer.



Handel and Haydn Society Chorus

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Jessica Cooper
Cassandra Extavour
Monica Hatch
Kristin Brown Huggins
Shannon Larkin
Jill Malin
Margot Rood
Erika Vogel
Brenna Wells

ALTO

Mary Gerbi Catherine Hedberg Helen Karloski Margaret Lias Miranda Loud Emily Marvosh Martin Near Susan Trout

TENOR

Michael Barrett Thomas Gregg Randy McGee Alex Powell Stefan Reed Mark Sprinkle

BASS

Glenn Billingsley Jacob Cooper Michael Dauterman Thomas Dawkins Bradford Gleim Donald Wilkinson John Finney, *Chorusmaster*The Cabot Family Chorusmaster Chair

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

The Handel and Haydn Society is proud to be a Principal Sponsor of the Boston Singers' Relief Fund. provocal.org





Program Texts

Part the First

SINFONY

RECITATIVE, ACCOMPANIED (TENOR)

Comfort ye, comfort ye, my people, saith your God: Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah XL, 1–3)

ARIA (TENOR)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain. (Isaiah XL, 4)

CHORUS

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (*Isaiah* XL, 5)

RECITATIVE, ACCOMPANIED (BASS)

Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, all nations I'll shake; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His

temple; even the messenger of the Covenant whom ye delight in, behold, He shall come, saith the Lord of Hosts. (Haggai II, 6–7; Malachi III, 1)

ARIA (COUNTERTENOR)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi III, 2)

CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (*Malachi* III, 3)

RECITATIVE (COUNTERTENOR)

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us." (Isaiah VII, 14; Matthew I, 23)

ARIA AND CHORUS (COUNTERTENOR)

O Thou that tellest good tidings to Zion get Thee up into the high mountain;
O Thou that tellest good tidings to Jerusalem lift up Thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee. (Isaiah XL, 9; LX, 1)

RECITATIVE, ACCOMPANIED (BASS)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising. (Isaiah LX, 2–3)

ARIA (BASS)

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (*Isaiah* IX, 2)

CHORUS

For unto us a Child is born, unto us a Son is given and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (Isaiah IX, 6)

PIFA

RECITATIVE (SOPRANO)

There were shepherds abiding in the field, keeping watch over their flock by night. (Luke II, 8)

RECITATIVE, ACCOMPANIED (SOPRANO)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke II, 9)

RECITATIVE (SOPRANO)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord. (*Luke* II, 10–11)

RECITATIVE, ACCOMPANIED (SOPRANO)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (*Luke* II, 13)

CHORUS

Glory to God in the highest, and peace on earth, good will toward men. (*Luke* II, 14)

ARIA (SOPRANO)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'th unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. (Zechariah IX, 9–10)

RECITATIVE (COUNTERTENOR)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah XXXV, 5–6)

ARIA (COUNTERTENOR AND SOPRANO)

He shall feed His flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls. (Isaiah XL, 11; Matthew XI, 28–29)

CHORUS

His yoke is easy, and His burthen is light. (*Matthew* XI, 30)

Part the Second

CHORUS

Behold the Lamb of God, that taketh away the sin of the world. (John I, 29)

ARIA (COUNTERTENOR)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not his face from shame and spitting. (Isaiah LIII, 3: 1,6)

CHORUS

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah LIII, 4–5)

CHORUS

And with His stripes we are healed. (Isaiah LIII, 5)

CHORUS

All we like sheep have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah LIII, 6)

RECITATIVE, ACCOMPANIED (TENOR)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (*Psalm* XXII, 7)

CHORUS

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him. (*Psalm* XXII, 8)

RECITATIVE, ACCOMPANIED (TENOR)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (*Psalm* LXIX, 21)

ARIA (TENOR)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations I, 2)

RECITATIVE, ACCOMPANIED (TENOR)

He was cut off out of the land of the living: for the transgression of Thy people was He stricken. (Isaiah LIII, 8)

ARIA (TENOR)

But thou didst not leave His soul in hell; nor didst Thou suffer thy Holy One to see corruption. (*Psalm* XVI, 10)

CHORUS

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts: He is the King of Glory. (*Psalm* XXV, 7–10)

ARIA (SOPRANO)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (Romans X, 15)

Part the Third

CHORUS

Their sound is gone out into all lands, and their words unto the ends of the world. (*Romans* X, 18)

ARIA (BASS)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (*Psalm* II, 1–2)

CHORUS

Let us break their bonds asunder, and cast away their yokes from us. (*Psalm* II, 3)

RECITATIVE (TENOR)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (*Psalm* II, 4)

ARIA (TENOR)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (*Psalm* II, 9)

CHORUS

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah. (Revelation XIX, 6; XI, 15; XIX, 16)

ARIA (SOPRANO)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. *yob* XIX, 25–26; *I Corinthians* XV, 20)

CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (*I Corinthians* XV, 21, 22)

RECITATIVE, ACCOMPANIED (BASS)

Behold, I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (*I Corinthians XV*, 51–52)

ARIA (BASS)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. (*I Corinthians* XV, 52)

RECITATIVE (COUNTERTENOR)

Then shall be brought to pass the saying that is written; Death is swallow'd up in victory. (*I Corinthians* XV, 54)

DUET (COUNTERTENOR AND TENOR)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (*I Corinthians XV*, 55–57)

CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (*I Corinthians* XV, 55–57)

ARIA (SOPRANO)

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans VIII, 31, 33–34)

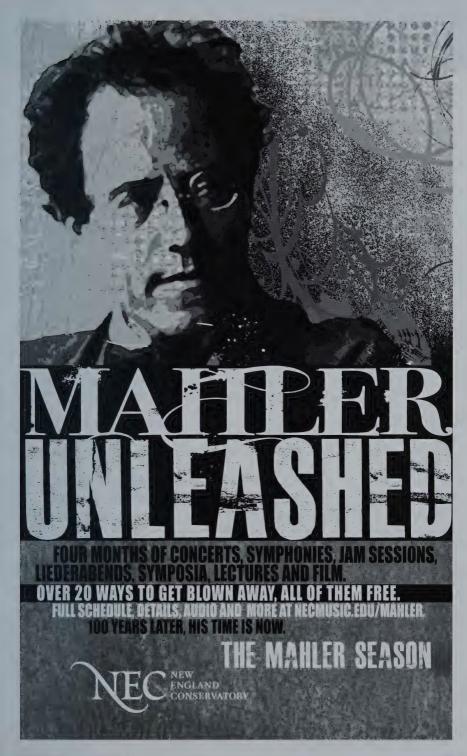
CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (*Revelation* V, 12–13)

CHORUS

Amen.





Upcoming Concerts in the 2011–2012 Season

A Bach Christmas

Thu, Dec 15 at 8pm Sun, Dec 18 at 3pm Jordan Hall

Steven Fox, conductor

J.S. BACH: Cantata 133 J.S. BACH: Cantata V from Christmas Oratorio ZUMAYA: Celebren, Publiquen

Vivaldi The Four Seasons

Fri, Jan 20 at 8pm Sun, Jan 22 at 3pm Symphony Hall

Harry Christophers, conductor Aisslinn Nosky, violin

VIVALDI: The Four Seasons J.C. BACH: Symphony in G Minor, Op. 6, No. 6

Beethoven Eroica

Fri, Feb 17 at 8pm Sun, Feb 19 at 3pm Symphony Hall

Jean-Marie Zeitouni, conductor

BEETHOVEN: Egmont
Overture
HAYDN: Symphony No.
48, Maria Theresia
BEETHOVEN: Symphony
No. 3, Eroica

Classical Salon

Fri, Mar 9 at 8pm Jordan Hall Sun, Mar 11 at 3pm Sanders Theatre

Robert Nairn, *leader* Christopher Krueger, *flute*

MOZART: Flute Quartet No. 1

BEETHOVEN: Piano Trio No. 5. *Ghost*

DRAGONETTI: Quintet in C

Bach St. Matthew Passion

Fri, Mar 30 at 7.30pm Sun, Apr 1 at 3pm Symphony Hall

Harry Christophers, conductor Joshua Ellicott, Evangelist Matthew Brook, Christus Gillian Keith, soprano Monica Groop, mezzosoprano Jeremy Budd, tenor Stephan Loges, baritone

Mozart Coronation

Fri, Apr 27 at 8pm Sun, Apr 29 at 3pm Symphony Hall

Harry Christophers, conductor Rosemary Joshua, soprano Paula Murrihy, mezzosoprano Thomas Cooley, tenor Sumner Thompson, bass

HAYDN: Symphony No. 85, *La reine*

MOZART: Coronation Mass

Partial programs listed. For full program order and information, visit handelandhaydn.org. Programs and artists subject to change.



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OTHER HANDEL AND HAYDN EVENTS

H&H at the MFA

Wed, Dec 7 at 6.30pm

Koch Gallery,

Museum of Fine Arts. Boston

Join the Handel and Haydn Society for an evening of music and conversation at the Museum of Fine Arts, Boston.

Admission to the MFA Boston is free on Wednesday nights.

The Society Ball

Sat, Mar 24 at 6.30pm Mandarin Oriental, Boston

The Society's gala benefit honoring Mary Nada and celebrating the 25th anniversary of our Collaborative Youth Concerts.

For information, please contact Emily Yoder at 617 262 1815 or eyoder@handelandhaydn.org.

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- The Vocal Quartet visits schools with original presentations developed to teach music history in an entertaining, age-appropriate way.
- Collaborative Youth Concerts bring singers from different high schools together to perform in their schools and home communities alongside Handel and Haydn Society musicians.
- Coaching and Masterclasses led by musicians and conductors of the Handel and Haydn Society are offered to high school choirs and soloists as well as college ensembles.

See the Educational Outreach Program in action. handelandhaydn.org/education

Support the Educational Outreach Program with a gift to the Annual Fund. handelandhaydn.org/support

UPCOMING CONCERTS

Winter Choral Ensembles Concert

Sun, Dec 11 at 5pm United Parish, Brookline \$5 General Admission

Winter Soloists Recital

Sat, Dec 17 at 3pm Seully Hall, The Boston Conservatory Free Admission

Recent Happenings at Handel and Haydn



Patrons, Board members, musicians, and staff gathered at Lucca Back Bay for Opening Fanfare, a party to celebrate the opening of the 197th Season and the release of H&H's latest CD, Mozart Requiem.



WBUR's Andrea Shea moderated a post-concert discussion with Harry Christophers and Kristian Bezuidenhout after the Sunday performance of Mozart in Vienna.



In October, H&H musicians gave a performance in the Koch Gallery of the Museum of Fine Arts, Boston. Their performances elicited a standing ovation from the near-capacity crowd.







H2 Young Professionals had their first event of the season at Lucca Back Bay after the Friday performance of Pergolesi Stabat Mater. Handel and Haydn even made a special appearance in a Halloween-themed photo booth!



On October 29, members of the Period Instrument Orchestra traveled to Portland, Maine, for a concert in Hannaford Hall at the University of Southern Maine.



H&H's Jesse Levine poses with holiday characters at the Mayor's Holiday Special kickoff event.



Boston Early Music Festival

UPCOMING CONCERTS

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Saturday, December 17, 2011 at 8pm | St. Paul Church, Cambridge

Tragicomedia

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This is such a wonderful time of year for music. This holiday season we hope you'll think of all the experiences you've shared with H&H and will consider making a gift to support all the artistic initiatives and education programs we offer. An anonymous donor has pledged to give a generous \$10,000 gift if we meet the challenge of raising \$100,000 by December 31, 2011. When we succeed at this challenge, we will make this the most remarkable December in our Annual Fund history.

To participate in this challenge, please contact Emily Yoder, Assistant Director of Development, at *eyoder@handelandhaydn.org* or 617 262 1815. You may also make a gift at any Patron Information table at today's performance or online at *handelandhaydn.org/support*.

To explore the benefits of giving, visit handelandhaydn.org/support/benefits.

\$1,000 presents a free concert by H&H musicians in the community

\$500 funds a school visit by the Vocal Quartet

\$250 funds the participation of the Young Men's Chorus in an a cappella workshop given by a collegiate choir

\$100 tunes a harpsichord for one rehearsal

\$50 enables an individual from an underserved community to attend an H&H concert through the Heartstrings program



December 1 - 3 JONATHAN BISS SASHA COOKE **GERALD FINLEY**

DEC 1 THUR 10:30AM DEC 1 THUR 8PM* DEC 2 FRI 1:30PM DEC 3 SAT 8PM Jiří Bělohlávek, conductor Jonathan Biss, piano Sasha Cooke, mezzo-soprano Gerald Finley, baritone HARBISON Symphony No. 5 BEETHOVEN Piano Concerto No. 4 BEETHOVEN Leonore Overture No. 3



Symphony + Free post-concert reception to follow performance



JIŘÍ BĚLOHLÁVEK

January 4 – 7 HĂKAN HARDENBERGER

JAN 4 WED 7:30PM JAN 5 THUR 8PM JAN 6 FRI 1:30PM JAN 7 SAT 8PM Andris Nelsons, conductor Håkan Hardenberger, trumpet HAYDN Symphony No. 90 TURNAGE From the Wreckage,

for trumpet and orchestra (American premiere) STRAUSS Thus spake Zarathustra



ANDRIS NELSONS

January 12 - 17 LEIF OVE ANDSNES

JAN 12 THUR 8PM JAN 13 FRI 1:30PM JAN 14 SAT 8PM JAN 17 TUES 8PM

David Zinman, conductor Leif Ove Andsnes, piano

WEBER Overture to Euryanthe BEETHOVEN Piano Concerto No. 1 HARBISON Symphony No. 6 (world premiere; BSO commission) STRAUSS Till Eulenspiegel's Merry Pranks



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Large print program notes are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found: Located at the security desk at the stage door on St. Stephen's Street.

Lounge and Bar Service: There are two lounges in Symphony Hall: The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first balcony. Each serves drinks starting one hour before each performance and during intermission.

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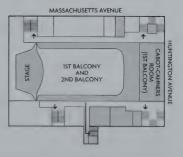
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Pre-Concert Conversation Locations:

Symphony Hall: Higginson Hall (in the Cohen Wing) Jordan Hall and Sanders Theatre: Inside the concert hall

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